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SOROLLA Y BASTIDA EXPOSITION AT THE PETIT GALLERIES, PARIS.

The work of this comparatively new Spanish artist has set all Paris agog during the past summer. He is a powerful portrait painter as well as a great landscapist, while his texture painting in his figure compositions is the ideal of simplicity and truthfulness. He does not love the grays of all the great Spanish artists so much as a revelry of color, in the whole gamut of nuances. His portrait of his children in 18th century costumes of Valences contains a horse, caparisoned with blue and red, yellow and green network that is a riot of color, but kept well in hand. His women are glorious creatures, full of fire and passion, not of a spiritual beauty, yet never gross. They are full of life and character, expressing their adorable coquetry in attitude and gesture with naïve, innocent grace.

And his child pictures are exquisite, boys and girls disporting themselves in the water or running on the beach. Then we find fishermen casting or hauling in their nets, or cattle being driven into the waves at the seashore, with a glorious sunset bathing the whole with resplendent lightrays. "La Femme au Divan" is the purest painting of the nude, where the morbidezza is rivaled by the soft sheen of the silken coverlet with playful flashes in the folds.

Strongest of all he is in his portrait work, which is stamped by individuality and style. His modeling is vigorous and of characteristic nobility, with a certain delicacy and refinement which is thoroly modern.

This artist is one of the foremost among the new lights of the present Spanish school. That he is being appreciated was shown in that only one week after the exhibition opened sales amounting to 200,000 francs were recorded.

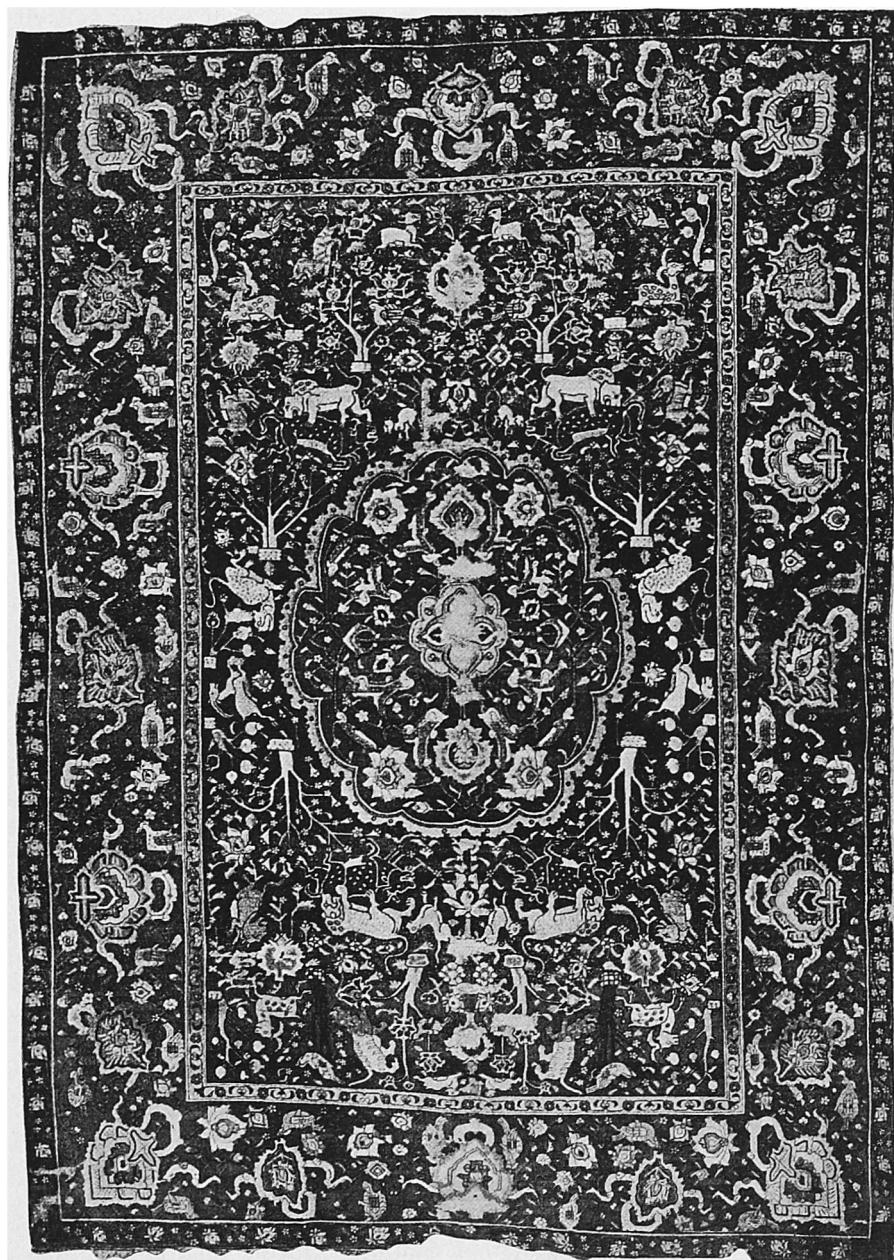
HERMANN KAULBACH.

Art-loving Munich celebrated last July the 60th birth anniversary of one of the leading German artists of the day, Hermann Kaulbach. He was born the 26th of July, 1846, in Munich, his father, Wilhelm v. Kaulbach, then a highly celebrated artist. We find that Hermann at first chose the University in preference to an artist's life. As a boy he had shown a precocious, poetic talent, and illustrations by Father Kaulbach to his youthful poetry are well known.

Later he decided, however, to become a painter and his father sent him to Piloty, whose art, despite many personal objections, he was able to appreciate.

Hermann Kaulbach is principally known as an unusually keen, humorous and poetic painter of the child world and of family life, but he has also created a noteworthy array of historical compositions. His "Ludwig XI. and Oliver Le Dain" appeared in 1869, the "Dying Mozart" in 1872, "Bach with Frederick the Great" in 1875, "Messalina" 1882, "Lucretia Borgia" in the same year. In the Pinakothek is the life-size picture of a Roman maiden visiting the ashes of a friend in the Columbarium. A "Painting Monk," a "Coronation of Saint Elizabeth," church interiors with figures, and a number of compositions with the picturesque costumes of the middle ages have established his high reputation. His child pictures are known all over the world, for there are few artists who so thoroly understand and so charmingly picture the droll and captivating side of child life.

Kaulbach is noted for his wonderful control of line and form, and must be regarded among the foremost of the present German School.



ANTIQUE ORIENTAL CARPET

FROM THE HIERSEMANN PUBLICATION

The reproduction on the opposite page is of one of the magnificent color plates found in the "Ancient Oriental Carpets," which publication is a supplement to the famous "Oriental Carpets" that was published a decade ago.

The price of this latter work rose from 400 Mark to 1,500 Mark shortly after its completion, and the same will surely be the case when the "Ancient Oriental Carpets" is completed.

This work will appear within two years and will contain in four parts 25 colored plates, with text by Dr. W. Bode, Director of the Kaiser Friedrich Museum at Berlin, in German, French or English. In size of plates, and general getting-up of the work, this supplement will correspond to the formerly issued publication and comes likewise from the K. K. Hof UND STAATSDRUCKEREI at Vienna, an institution the renown of which is a guaranty for excellent workmanship.

Those who wish to subscribe for this work should send their orders at once to THE COLLECTOR AND ART CRITIC COMPANY, the American agents, as the edition will be more limited than that of the main work.

The price of the complete work is \$100, or \$25 per part, if ordered immediately. The right of raising the price is reserved.

THE "NEW GALLERY" EXPOSITION IN LONDON.

This is a typical West-End Exposition and shows the average English aristocrat's taste in art. This taste is apparently not very high or cultured, nevertheless there was some work shown worthy of passing comment.

Best of all was Brangwyn's "Wine Shop," a composition which combines decorative and realistic qualities. The work of George Henry was most successful in "The Hour Glass," while W. Llewellyn, F. Markham Skipworth, S. Melton Fisher and Talbot Hughes are names that should be looked for by American collectors of figure subjects. The landscapes by Hughes Stanton, J. Coutts, Alfred East and J. L. Pickering were almost as good as our Americans paint *paysage*.

Among the portrait work the insistent characterization by Sargent was strongly in evidence, while the best portrait Shannon has shown this year in England is his charming presentation of "Mrs. Arthur H. Lee." Harold Speed, Lavery and Byam Shaw's "Miss Constance Collier" are foremost among the portrait work.

NECROLOGY.

Several artists have passed away from their field of effort during the past summer.

Jules Breton died on July 5 at the age of 79 years. He was best known as the portrayer of Bretagne peasant scenes, while as an author he contributed a few books on the artist's life and some poems.

Georges Haquette, the painter of fishermen in their dories on the ocean, died in August, and in the same month the celebrated Belgian genre painter, Alfred Stevens, succumbed after a long and painful illness. He was at his best during the period of the Second Empire, when his portraits were the fashion. His vogue as a popular painter has long since passed away, but many of his smaller easel pictures have an enduring tonal quality.

In Holland the loss is felt of P. de Josselin de Jong, who died at the age of forty-four years. His painting of fire-effects in factories gave him his greatest reputation.